

Shorts L-S

Alexandra Nakelski Last updated
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Le Grand Remix

Dir. Austin Alward (USA, 2018)

From within the New Orleans French immersion community, a francophone school teacher from Africa and a teenage former student connect through music, dance, and cathartic visions of their worlds re-imagined.

Le Grand Remix.png 1.75 MB [View full-size](#) [Download](#)

Les Misérables

Dir. Ladj Ly (France, 2017)

With a gun at his belt and a truncheon in his

hand, Pento has just joined the Seine-Saint-Denis anti-crime brigade. With his teammates, he develops specific methods. A great study of tribalism that occurs behind the "Blue Shield."

Les Miserables.jpg 135 KB [View full-size](#) [Download](#)

Light Age*

Dir. Guðmundur Garðarsson (Iceland, 2017)

When Guðjón, an Icelandic farmer, loses his beloved in the war raging throughout most of the world, he builds a small hut in her memory within the peaceful environment close to his house. It has snowed a lot today. As other days, Alfred theorist, a good friend of Guðjón's from the neighboring farm, drops by for a visit. Today, old lady Gunna's cat has disappeared and Alfred conveys a special

theory that has a strange impact on Gudjon's life.

Icelandic film always has a haunting atmosphere...I would not be surprised if aliens had already visited this surreal landscape. Quality science fiction is difficult to do with a low budget and I am so pleased to see this short out on the festival circuit. - *Alexandra Nakelski*

Light Age.png 725 KB [View full-size](#) [Download](#)

Limbo

Dir. Amanda Öman (UK, 2017)

It is beyond frustrating when you are a star student but life after graduation does not parallel your college success ...and it's even worse when those you knew in school are succeeding while you are not...I find

similarities here with The Receptionist, and in my experience teaching at University...the degrees and certifications are more plentiful than the jobs and careers to supposedly follow. - *Alexandra Nakelski*

Limbo.png 1.65 MB [View full-size](#) [Download](#)

Little Fiel*

Dir. Irina Patkanian (Mozambique, United States 2017)

Guns are not killers. They are pieces of metal that can be reassembled into anything, including a little boy, a bird or a rose. Just as they make them, we can unmake them, one by one.

Little Fiel is a stop motion animation/ documentary that is loosely based on the life story of Mozambican artist Fiel dos Santos who grew up during the 16-year civil war - another proxy war equipped and sustained by

foreign super powers. Fiel created eight figures representing his father, mother, five brothers and sister from dismantled civil war guns. Three New York artists turned them into puppets and created immersive stop-motion animation, inspired by Fiel's memories. Little Fiel tells a universal story of peaceful people who have been coerced, conscripted and enticed into killing each other. It is our collective act of resistance and hope.

Little Fiel.jpg 529 KB [View full-size](#) [Download](#)

Lovorphosis

Dir. Roberto Grasso & Sara Irace (Italy, 2017)

An unhealthy attitude toward grief can be toxic, literally in some cases, as a scientist finds to his misfortune. When love is lost we

often find ourselves wondering if it would simply be better not to feel at all, rather than deal with the painful memory of how we once felt. *Lovorphosis* is a bitter-sweet stop-motion which explores the journey from wanting to kill the butterflies in your stomach, to appreciating that the sadness in a breakup is only possible because you were fortunate enough to have known love in the first place.
- *Jack Brindelli*

Lovorphosis.png 2.37 MB [View full-size](#) [Download](#)

M.A.M.O.N. (Monitor Against Mexicans Over Nationwide)

Dir. Alejandro Damiani (Uruguay/Mexico, 2016)

"Who's gonna pay??!! "Mexico!!!! While Donald Trump is undergoing heart surgery, a

portal to another reality opens. Latinos start falling from the sky to the desert, on the Mexico - US border, divided by an enormous wall. A hilarious war breaks between a Trump-like mecha robot and several stereotypical Mexican Latinos.

M.A.M.O.N.jpg 95.8 KB [View full-size](#) [Download](#)

Manodopera

Dir. Loukianos Moshonas (Greece/France, 2016)

Down in the basement, as the seasons go by, an Albanian worker and an upper-class young man redo a flat. High on the rooftop, as night falls, the young man and his friends reconsider equality and what they consider is 'real'.

Some very candid and valid remarks about how someone who punches keyboards in Austria is valued more than one who works

with their hands in Greece...you are basically worthless if you don't subscribe to the digital "Rat Race"... The reality of globalism and what is required to stay in that race is not everyone's reality...or desire. - *Alexandra Nakelski*

Manodopera.jpg 92.4 KB [View full-size](#) [Download](#)

May Day

Dir. Fedrik De Beul, Olivier Magis (Belgium, 2017)

I remember once going to a job "interview" I found in the newspaper (yes there was life before the Internet!) and turned out it was a basic pyramid scheme to sell knives! I was 21 or 22 and could not think of anything I wanted to do less! Years later as I was trying to save up to move to Europe I got a gig delivering newspapers and you had to be there at 3 am...in addition to your regular job! I

remember in both cases people fighting over the "opportunity" even though it was lousy pay if any at all and the work basically was grueling and humiliating. All this trauma resurfaced when I saw this film and I find it to be a tragedy that this epidemic is international and seemingly getting worse. We have to fight for scraps and in doing so lose our dignity. Hopefully a new wave of entrepreneurship and working for oneself will make the corporate rat race obsolete. - *Alexandra Nakelski*

MAY_DAY_02_19981080_©-EKLEKTIK-
PRODUCTIONS.jpg 1.33 MB [View full-size](#) [Download](#)

Microcastle (Microcastillo)

Dir. Alejandra Villalba García (Mexico, 2016)

They go to church, they say grace..but something is very wrong in this family.

Microcastillo-02.png 286 KB [View full-size](#) [Download](#)

Minus One

Dir. Natassa Xydi (Greece, 2016)

As an outsider I am fascinated with the economic inequality among the members of the EU. The countries with the best weather seem to suffer the most. With the Greek austerity and financial crises citizens have to do much more than tighten their belt loops...Minus One is a fantastic insight to that reality. This film serves my interest twofold...with the burgeoning Air B n B phenomenon; the housing crisis is at an all time high in urban cities. Property owners are greedy in thinking they can make more money with short-term guests than actual tenants. Leases are not renewed, as renters must scramble to find affordable housing. Tourism in Europe is both a blessing and a curse as I see what has happened in Venice,

Italy now happening here in the Venice of the North...the city comprised of tourists as locals must move further and further away. -

Alexandra Nakelski

MINUS_ONE_still_HP.jpg 76 KB [View full-size](#) [Download](#)

Monument

Dir. Marcin Gizycki (Poland, 2016)

Short, yet hard-hitting, *Monument* is a symbolic stroll by the every-day signifiers of death and destruction, as stop-motion statues enact the brutality they depict, while people walk peacefully past. The uncomfortable implication, is that we have become desensitized to the horrors of the past, and now regard remembrance as either a begrudging duty to buy political credibility, or some chilling ritual celebrating 'heroism', even as allegedly well-intentioned Western

interventions continue to wreak havoc across the Middle East. The truth of the matter is that war memorials are not intended to be hubs for either activity; rather they are emblems of senseless slaughter, to be learned from rather than lionized. - *Jack Brindelli*

Monument.png 1.9 MB [View full-size](#) [Download](#)

Mrs. McCutcheon

Dir: John Sheedy (Australia, 2017)

Having always felt he was born in the wrong body, 10-year-old Tom chooses the name Mrs. McCutcheon rather than the name he was given at birth; he also prefers the flow of a dress rather than the cut of a pant. Now at his third school Tom is having trouble settling in and finding acceptance from his newfound peers – except for Trevor, a tough little charmer who also suffers prejudice due to his Aboriginal heritage. With the school dance

only days away Tom is thrust on a journey of self-discovery and sacrifices to find his own place in the world. Be prepared for a courageous ending that might just revolutionize the school dances forever! An homage to John Hughes with satisfying "Molly Ringwald" moments. Mrs. Mc Cutcheon has been doing well at festivals across the globe, and rightfully so...art about the human condition is always fascinating and unifying. A good one for the "haters" in the USA who think those that are different than you are target for contempt...at the end of the day... the haters will be left on the sidelines.

Mrs. Mc Cutcheon.jpg 261 KB [View full-size](#) [Download](#)

My Father

Dir. Jean Malek (Canada, 2016)

A young woman exalts her father and finds herself under his direction.

My Father.jpg 66.2 KB [View full-size](#) [Download](#)

Next Floor

Dir. Denis Villeneuve (Canada, 2008)

During an opulent and luxurious banquet, complete with cavalier servers and valets, eleven pampered guests participate in what appears to be a ritualistic gastronomic carnage. In this absurd and grotesque universe, an unexpected sequence of events undermines the endless symphony of abundance.

Often pegged as one of the most talented filmmakers of his generation, Denis Villeneuve has managed to compel both critics and audiences with his unique visual

style and fresh approach to storytelling.

* Director of Arrival and Blade Runner 2049

NextFloor_05.jpg 3.28 MB [View full-size](#) [Download](#)

November

Dir. Carl Knickerbocker (USA ,2017)

Director's Note: My reaction regarding the 2016 Presidential election in the US. World Premiere. I was in England during the election and tried to stay up all night to view the results. It was about 6 a.m. when my consciousness drifted in between dream and waking life and I was passing out as Hillary lost Pennsylvania...this short is that weird in-between into the Matrix journey we all slipped into on that fateful evening.

November still.jpg 28.4 KB [View full-size](#) [Download](#)

Odd is an Egg

Dir. Kristin Ulseth (Norway, 2016)

Odd is terrified of his head, until one day he falls in love with Gunn who is both fearless and happy in life. Odd's life is turned upside down and he is freed from his worries in the most unexpected way. Such a great parable for adults as well about acceptance and kindness.

Odd is an Egg.jpg 334 KB [View full-size](#) [Download](#)

Periolimbo

Dir. Roberto Ortiz (Mexico, 2017)

Alberto is a journalist, who, still suffering the death of his colleague, is threatened by investigating a genocide in a small town. Alberto must choose between protecting his

family... or exposing this crime to society.

Periolimbo.jpg 49.3 KB [View full-size](#) [Download](#)

Play it Again Son!

Dir. Tommy Conlon (Ireland, 2014)

Having skewered the antagonisms at the heart of the European Union in the age of Brexit last time, the dry wit of Tommy C Conlon, the director of *The Sons of Robert Schumann* returns to our festival in its second year, with a wry exploration of Irish history, and the impact of the Red Scare era on conservative catholics at the time. With reactionaries currently waging a new war on the "Hollywood Elites" who have criticized them, alongside an army of emotionally fragile keyboard supporters willing to boycott *Star Wars* if it fails to adequately

promote the cause of ethnic nationalism, this satire inspired by the life of a politically militant but religiously pious patriot could not be more timely. - *Jack Brindelli*

Play it Again son!.png 1.26 MB [View full-size](#) [Download](#)

Poliangular

Dir. Alexandra Castellanos Solís (Mexico, 2016)

Searchers pursue mysterious objects that seem to be unreachable. They want to find out what those secret forms are and what will happen once they are caught?

Poliangular-Ing.jpg 118 KB [View full-size](#) [Download](#)

POP

Dir. by Pat O'Malley (USA, 2018)

This Hollywood Horror story is a psychological thrill ride through the dark side of La La Land, where drugs blur the lines between reality and make believe, and competition turns fatal between friends.

POP.jpg 133 KB [View full-size](#) [Download](#)

Propaganda

Dir. Oguzhan Kaya (Turkey, 2017)

A dinner serving slathered with black propaganda sauce.

Propaganda.png 585 KB [View full-size](#) [Download](#)

Real Artists

Dir. Cameo Wood (USA, 2017)

Against all odds, Sophia Baker just scored her dream interview at the world-famous Semaphore Animation Studios -- who'd have thought a fan edit of one of their hit films could land her a shot at a job? But when she meets arch, mysterious executive Anne Palladon, she soon learns all is not as she expects behind the curtain. Every instinct Sophia has ever had about art in filmmaking is about to be challenged.

Based on Nebula, Hugo and World Fantasy Award-winning author Ken Liu's short story of the same name, Real Artists asks a poignant question: In a dystopian near-future where big data, AI and natural language processing learn and create quickly and at massive scale, what role can a single artist play? Is Sophia a creative rebel who can make a difference? Or is the situation more serious than that?

Human imagination commodified...is this science fiction or a historical piece? -

Alexandra Nakelski

Real Artists.jpg 252 KB [View full-size](#) [Download](#)

Red Crayon

Dir. Charlotte Carroll (UK, 2017)

Red Crayon is a chilling, relatable child's-eye-account of the horrors of war, and the indelible mark it leaves on even those fortunate enough to survive.

Red Crayon.jpg 1.45 MB [View full-size](#) [Download](#)

Rivals

Dir. Alexander Lony (Germany, 2016)

2016 alumnus Alexander Lony returns for a second helping with another bizarre trip into

the irrational feuds of antiquated class structures. An absurdist music video, Rivals is an irreverent whistle-stop tour of the inner minds of the aristocracy, regarding social caste and sexuality. - *Jack Brindelli*

rivals.png 1.26 MB [View full-size](#) [Download](#)

Rumbo (The Way)

Dir. Augusto Goicoechea Corbo (Uruguay, 2017)

In a typical countryside morning, a farm worker called Carmelo awakes connected to his latest model smartphone, completely disconnected from his tasks at the farm. In the meantime, there's a brutal drought almost killing Josefo's -the farm's owner- sheep. Together, in search for water, they will have to start a long journey where new

technologies and traditional customs will have to coexist.

RUMBO.jpg 148 KB [View full-size](#) [Download](#)

Save Me!

Dir. Mohsen Nabavi (Iran/Malaysia, 2017)

I was born and raised in New Mexico where the last vestiges of indigenous people in the U.S. reside, and I was raised with a great respect for Mother Earth. Perhaps the worst "home" invasion happening to date is that of Nature and the eco system that we share this planet with. I was abhorred when the current U.S. administration even considered the new legislation that Congress made regarding killing bears and wolves that are hibernating! Man's hubris will be his demise. *AN*

Save Me!.jpg 124 KB [View full-size](#) [Download](#)

Seismos

Dir. Zaïde Bil (Belgium/Netherlands, 2017)

An experimental documentary about the effects of the earthquakes on the people, the buildings and the time in the earthquake area in the north of the Netherlands.

seisomos.png 289 KB [View full-size](#) [Download](#)

Shiro

Dir. Vincent Plu (Netherlands, 2018)

Shiro, a Japanese man in his early forties, has to deal with the emotional stress of losing his mother again, after 25 years, when he encounters the man who killed her. He immediately starts plotting his revenge against this man, but he also remembers the promise he made to his mother; No matter

what, he would always stay her little boy, innocent and pure. Pressure mounts and one question lingers in Shiro's mind: Can he take a life?

Shiro.jpg 62.5 KB [View full-size](#) [Download](#)

Smart Card

Dir. James Oxford (USA, 2005)

Smart Card is a story about a man who realizes that his perfect automated life is not in his control, but the corporation that created the system. After the discovery, does he have the will left to escape? What happens, I often ask my students, when science fiction becomes a "thriller"? This means some occurrences in a past film's vision of the future has come to be? None in my mind have been more horrifying than Oxford's vision in 2005. With the current Cambridge Analytica scandal, people are "shocked" at our privacy

being violated? It has been so ever since the Internet was in existence. And now with Siri and Alexa and who knows who else is coming, AI is meddling in our own agency. everything today is "Smart" (except for the majority of my fellow country men!) What frightens me the most in 'Smart Card' is that unforeseen entities know more about you than you do yourself.

Back before cell phones, I think I had everyone I knew phone numbers memorized...now I don't think I can even remember my own. We continue to give more and more power to technology because we are so lazy to use our own brains. I do not like phones that claim to be smarter than I am. I still refuse to have one and now it is becoming required and I am often the victim of cyber discrimination where people scoff at my dial only phone yet so many things require "apps" to part of the civilized world. What is the end game? Humans do not have to think at all? I am alarmed that I am the only one on public

transportation looking out the window as every other zombie has their nose down in sync missing out on the world around them. Again I ask...what is the end game? Very much like a drug, Smart Phones must be thought of critically. I suggest to empower yourself; you own the phone, not the other way around. - *Alexandra Nakelski*

smart card.jpg 35.5 KB [View full-size](#) [Download](#)

Spent

Dir. Phyllis Toben Bancroft (USA, 2008)

Cheryl has fulfilled the American Girl "Shop until you drop" fantasy regardless of her means. Now this ambitious real estate agent is desperate to sell a house in order to stay afloat. Little do those around her know ...her ship has already sunk! In my very first short programming gig ten years ago, I was struck

by how well SPENT commented on the vast majority of Americans living beyond their means. No other country has credit debt problems to the extent we do. We maintain that veneer of having it all together when very much (as seen in EAT) people are living out of their cars and not eating because they choose to 'keep up with the Jones'.

In fact, very many of them must to pursue a career or job. Many people scream, "Why don't homeless people just get a job?" But how many employers truly hire someone that is unkempt? Has no address? Has only one set of skills? So often we address portrayals of the very poor, but there is a growing population of middle class that is one paycheck away from poverty. Being bombarded with temptation especially in places like Los Angeles and surrounded with the ideology of the "American Dream", the psychology of these representations should be met with more understanding.

As I stated earlier, I can completely identify

with these tales having lived it myself. I have made poor decisions regarding finance and choosing to maintain the illusion of having all together. It is survival in many cases. This short is even more relevant now than ten years ago as more and more American have lived beyond their means and are now waking up to the cruel reality that credit is just another term for ruin. This pay later mentality of the US is not sustainable and is finally crumbling. I wonder where the protagonist of Spent is today? "Living beyond our means" will be the Achilles heel of our culture. - *Alexandra Nakelski*

Spent.png 1.41 MB [View full-size](#) [Download](#)

Structures of Nature

Dir. Martin Gerigk (Germany, 2017)

Structures of Nature is an audiovisual journey in the form of a three-part interaction

between four narrators, emergent sound events and rhythmicized synaesthetic video sequences. A symbiosis of visual processes and natural and artificial sounds.

Structures of Nature.jpg 404 KB [View full-size](#) [Download](#)

Sweet Candy

Dir. Yilmaz Vurucu (Austria, 2017)

"You're listening now, aren't you..." says a cold and nearly unconscious Andreas Wagner, over his live broadcast. Isolated and full of desperation, he's decided to air his last words, together with some extremely valid grievances. His views strike a chord with some while attracting the wrath and disdain of others, yet one fact is undeniable: he has become an unlikely Internet phenomenon when it least matters. When the next big viral hit wears off, can a concerned few help save

him, so he can live to tell his story another day? When things go "viral" we are more concerned with others' lives than our own...we are inundated with strangers' private lives ;this technology fosters voyeurism addictions. - *Alexandra Nakelski*

Sweet candy.png 1.48 MB [View full-size](#) [Download](#)
Swimming in the Desert*

Dir. Alvaro Ron (USA, 2016)

In the drought-stricken town of Agua Dulce, in the California High Desert, a ten-year-old girl challenges her grandfather, a cranky retired firefighter, to follow a crazy plan and bring the water back to the dry river. Agua Dulce...a bit of current irony..."sweet water" in a land full of drought. This piece may be fiction, however the big corporations are plundering communities such as these without even being challenged by

governmental agencies. (Perhaps because they are in cohorts?) The people that live there may have no power to fight the almighty dollar but must fight the good fight regardless.

Swimming in the Desert.jpg 178 KB [View full-size](#) [Download](#)